

# STUDENT REVIEW

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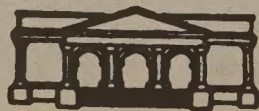
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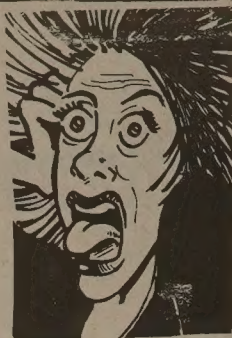
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independent student  
publication serving Utah  
Valley and its university  
communities. Because *SR*  
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## WITH CONDITIONAL LOVE

Dear SR:

I've never written to your publication before, although I've been in Provo going on five years (sorry, Rex). But I was perplexed by some features of your last paper. Unlike the anonymous letter writer in your June issue, I was thrilled to see a new copy of the *Review*. And unlike that writer I hadn't supposed the *Review* was having problems surviving. As long as I've been at BYU the *Review* has come out monthly in spring and summer terms and has usually taken the month of May to gear up for the first one. Why all the space devoted to worry about your future? There really are devoted readers like me out there.

The June *Review* had all the things I like most about the *Review*: tongue-in-cheek humor (love that staff box!), top 20, Matthew Workman, irrelevant letters from ignorant students, solid articles (the JSB one was long but good), and references to nudity. But I can't help but give at least one criticism: the layout sucked! Given the hint from your fake names in the staff box, I'm left to assume you don't have real designers. I have to admit, if I could do it, I probably would take the chance and come to your recruitment meeting. But yes, I am an unqualified complainer. Still, of all the *SR* logos I've seen (and there have been a lot in the last five years) this was the absolute worst. It looked like you had an old Macintosh that only has three fonts on it. The unjustified margins made it a real eyesore, too. And all your art looked like it was recycled from last year's papers.

Okay, okay, I realize my complaints may be a little unfair. After all, you haven't had your recruitment meeting yet. Maybe July will look better. I really did like the issue.

Don't forget! *Student Review* makes Provo a safe place to go to school!

A fan,  
Steven Brown

## REVIEW'S REVIEWS

To the Editor:

For years I felt that your selection of books to be reviewed clearly indicated the partisan nature of your publication. It is with some surprise, and pleasure, that I see you have become more open in choosing books to review. Your July issue included books from Signature, FARMS, and even Grandin—an admirable balance. Moreover, the reviews were timely, interesting, informative, and sometimes even critical. I commend your decision to take book reviews more seriously, and hope to see more of the same in future issues.

Sincerely,  
Harold Hendricks  
Provo

## EAVESDROPPER

June 28, 1994. A calculus professor leads the class to a rather uneventful answer—zero:

"The answer is zero, and that's no surprise. Just about everything in math is zero. But sometimes it's one. But if it ever comes out ten—that's engineering."

June 23, 1994. True confessions from a psychology professor to his initiates:

"Psychotherapy is great! If I had the money, I'd be in psychotherapy all the time!"

June 27, 1994. A well-intentioned religion professor miffs his mextaphors:

"Of course, Samuel L. Mitchill died before 1830, when Mormonism really hit the fan."

June 29, 1994. Thick, blond guy receives a free vocabulary lesson from his thin, blonder girlfriend:

Boy (perplexed): "What's a pugilist?"

Girl (with the confidence of the faithful): "It's someone who commits adultery."

Boy (enlightened): "Oh. I think I knew that."

June 29, 1994. One genetically naive Raintree resident to another:

Boy #1: "Man, the ducks had babies."

Boy #2: "No way! Are they all hairy?"

Boy #1: "Yeah, they've got that yellow fur."

Boy #2: "Are you sure they have yellow fur?"

Boy #1: "Yeah."

Boy #2: "Well they're not ducks then. Ducks are white. Maybe they're baby chickens."

Boy #1: "Yeah, I guess you're right."

June 28, 1994. BYU Bookstore checkout girl who has difficulty registering:

Girl #1: "Is that cash or charge?"

Girl #2: "Cash."

Girl #1: "And what card will you use."

Girl #2: "I'd like to pay in cash."

Girl #1: "Well, I'll need some form of in-state ID. Do you have a BYU activity card or Utah driver's license?"

Girl #2: "I need ID to buy a blue-book?"

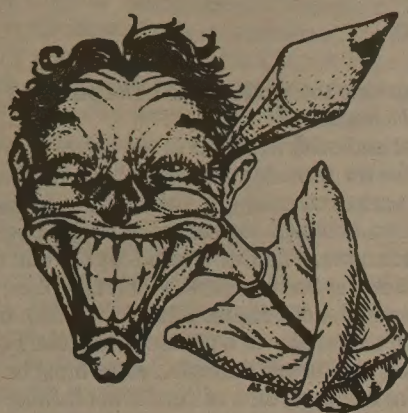
Girl #1: "Well, some people do write hot checks."

Girl #2: "I'm sure they do, so I'll just pay in cash if that's ok."

Girl #1: "Yeah, you can do that, too."







## A RIVER RUNS THROUGH MY PANTS

As summer wears on and the tedium of life in Provo grows, it's time to head off into the hills and get some quality recreation in before the tedium of autumn in Provo sets in. Being keen on scooping the *Daily Universe* on the really big stories in this valley, I have spent the past week or so taking part in various forms of recreation so you don't have to.

My qualifications as recreation writer are many. First, I was a Boy Scout and attained the rank of Star Scout—a difficult rank to attain that required me to head off into the wilderness with my friends, eat Pop Tarts, and pee on trees. I've also had a bowling class, so you know I'm up on sports.

The first recreational activity I recently engaged in was flyfishing. Anybody that has seen *A River Runs Through It* knows that flyfishing is an intellectual's sport. According to the guy that looks like Robert Redford, you have to get into a fish's mind and be like a fish. With that explanation, you can imagine how thrilled I was when my roommate asked if I wanted to go flyfishing with him. I am from New York State and had never even tried to get into the mind of our Scottish Terrier, let alone a wild salmon. I couldn't have been in better hands for my baptism into the world of sport fishing. My roommate is an avid flyfisherman and promotes his favorite sport by leaving his fishing equipment in conspicuous places and allowing me to trip over it at night.

Anyway, last week we took all the equipment out of our room, placed it in the back of his car, and headed up Provo Canyon to "wrangle us some fish." I would later learn that "wrangle" isn't really a proper fishing term, but that was the least of my problems. The biggest problem was getting up the guts to wear a pair of rubber pants in public. I had never seen any person who wasn't a member of Depeche Mode wearing rubber pants before my flyfishing experience. But there I stood on the side of the road wearing a pair of rubber pants that looked as if they had been purchased at a Times Square gift shop. "Hey Matt, in those pants, you look like you're from Utah!" (Note for readers who think logically: Do not be alarmed; none of the members of Depeche Mode are from Utah; stop trying to make a connection; there is none.) I had no idea what my roommate was talking about, but I had no time to think; he was heading down a steep hill with his fancy neoprene pants on (for flyfishers with dignity) and was almost to the Provo river.

Once in the river, my roommate tied some special fishing knot for me (I would have learned those had I become a Life Scout) and tried to explain the strategy required to catch fish. "You have to make the fish think that your fly (the one at the end of the fishing line) is really a newly-hatched insect larva. If you pull the line wrong, the fish will know. If you let the line drag, the fish will know." I wasn't sure how the fish had gotten so smart. I can barely tell the difference between mayonnaise and Miracle Whip; now my roommate was hatching some theory about fish being the connoisseurs of larvae. Whatever.

After a long while of casting my line all over the river, I began to feel just a little stupid. Here I was standing in the middle of a river wearing a pair of questionable rubber pants while trying to trick an animal with a brain the size of a pea into thinking I had an insect larva at the end of my line. I began to lose interest in fishing. However, at the same time, I became intensely interested in the buoyancy principles of the spiffy pants I had on. A good deal of air is trapped

"WASTED CHARACTERS" CONT. 6

## TOP TWENTY

- |                                    |                                |
|------------------------------------|--------------------------------|
| 1. World Cup '94                   | 11. Seduction                  |
| 2. Bleeding chocolate chip cookies | 12. Monkey wrenches            |
| 3. Wistful glances                 | 13. Post-Generation X          |
| 4. The Pope                        | 14. Blimps                     |
| 5. Pell Grants                     | 15. Things blowed-up real good |
| 6. Crib mobiles                    | 16. The Solid Gold Dancers     |
| 7. Dy-no-mite                      | 17. Fat Boys (ice cream)       |
| 8. Sword swallowers                | 18. Comfy couches              |
| 9. The Autobahn                    | 19. The Itsy-Bitsy Spider      |
| 10. Pine Sol                       | 20. Cork                       |

## BOTTOM TEN

Flinstonesmania, Pigeons, Generalization X, Health Rider™, Fake accents, Humidity, The O.J. Simpson coverage, Greedy little slimes, Warts, Star Trek's enlightenment myth



## CAPTAIN JACK'S HOROSCOPE OF LOVE & PEACE

ARIES (March 21-April 20)

Your love life appears to have taken a pounding. Brace for more shocks, baby, 'cuz the worst is yet to come. Not only will your current lover hit the road, but he/she is also going to take his/her CD's back, and start dating your visiting teacher. Then, as the Crab Nebula passes into Betelgeuse, many of your past lovers will mysteriously seek to reach you and tell you painful, hurtful things. Feel persecuted. Avoid human contact, as all who see you will be energy stealers. Carry mace. Wear a Neil Diamond T-shirt. Drool. The Bombay House on University Ave. is a great place to eat and not be seen. The service is great, and unless you've broken up with a Yuppie Provo business person or someone from India, you probably won't run into any of the people out to get you.

TAURUS (April 21-May 21)

Pluto will be advancing against Mars on the 18th. This would be a good day to kick a habit or quit a job. Buy iguanas or a dog that fetches. Actually, the 18th is a Monday, so go ahead and quit on the preceding Friday so you'll have it out of the way for the weekend. Quit dramatically. Use fake blood. If you work near machinery—like as evening help at Geneva Steel, or for a jeweler—use tools in ways not intended. If you work on campus or do phone sales, quit now. If 375-7091 comes up on your little computer, don't bother calling, 'cuz we don't have any money and don't want to consolidate our credit or see a free pest control demonstration. We would like to win something, however. As Neptune approaches retirement, you would do well to perform random acts of kindness. Calling 375-7091 to tell us that we've won that trip to Bermuda would be just fine.

GEMINI (May 22-June 21)

Energetic Type A personalities are drawn to you during this phase of Neptune. Grin and bear it. Three simple rules should see you through. First, refuse to sell NuSkin at any cost. Second, before you agree to be a Y-Group leader this August, think: "Cocky High School kids from Santa Barbara." Third, before you turn down the Y-group leader position, think: "Impressionable young minds can make malleable and dedicated minions for my twisted plot to take over the world." Also avoid investment schemes with stockbrokers named "Corky" or "Fast Lou". Encourage your bishop to wear something beige.

CANCER (June 22 - July 23)

Someone close to you may encourage you to change your major to Animal Science or Nutrition. That's fine if you want to be a zookeeper or work in a nursing home. If not, stick with Music History, but be sure to be nice to the nicely dressed people filing in and out of the Tanner Building. Someday they will be infinitely more wealthy than you. Building friendships now might earn you a gig serenading their spouse on some future anniversary. As Haley's Comet speeds across our view of Andromeda in the night sky, you will be reminded that money isn't everything—fast cars are also important.

LEO (July 24-Aug. 23)

The moon is ascending into the 3rd quadrant. Buy the Lloyd Cole CD and memorize track 5. The little red haired girl in D&C might respond positively to an act of seeming pure benevolence, like brownies, or balloons, or a new car. Be tactful. A Plymouth Neon says "Internal struggles not yet resolved," but a red Jeep says, "Short engagement, no kids till we're established, vacations in Moab and the Pacific Northwest." If you still haven't done your Home/Visiting Teaching, send for a U of U transfer student application, because next year's Continuing Ecclesiastical Endorsement will require at least 95% home/visiting teaching, and proof that the people you visit can spot you in a line-up.

VIRGO (Aug. 24 - Sept. 23)

This could be your big week, darlings! The MTC will finally be hiring Czech-speaking teachers, and those duck-pattern placemats will be going on sale at ShopKo on Thursday. Buy them before your friends do, and gloat. Gloat hard. Saturn is in a holding pattern, so go ahead and take the MTC job, but when push comes to shove you'd have made more money and had more mission flashbacks selling pest control products door to door this summer than you will with the MTC "day-care" job. Never mind all that. Save your pennies for some new shoes and stick to your diet.

LIBRA (Sept. 24 - Oct. 23)

The sun rises into Virgo this month, leaving you a quaking, pitiful mass of fear and khaki. Fight back! Find a Sagittarius for some strategic smooch and mooch. Sever your ties with talkative people: your dark past is really only safe with your goldfish. The last of your close friends will marry, leaving only you and your fears alone on the weekends. This week would not be a good time to listen to a lot of Pink Floyd.

"HOROSCOPES" CONT. PAGE 6



## B.H. ROBERTS: DEFENDER OF THE FAITH

BY DR. DAVID PAULSEN

As the Church emerges out of obscurity and increasingly engages the scrutiny and provokes the criticisms of the world, members may find considerable support in the works of B.H. Roberts who, in his times, was affectionately known as "the defender of the faith." Today, while virtually unknown to many Latter-day Saints, the significance of his contributions has not gone entirely unnoticed. For example, in 1968, Leonard Arrington, then Church Historian, distributed a questionnaire to fifty prominent LDS scholars, asking them to identify the five most outstanding intellectuals in Mormon history. Of thirty-eight respondents, thirty-five listed B. H. Roberts, nearly all of them ranking him first.<sup>1</sup>

Recently, there has been a revival of interest in Roberts' works and life. In 1966, the Deseret Book Company published a short biography.<sup>2</sup> In 1967, the Deseret Club at Princeton reprinted Roberts' work *Joseph Smith, the Prophet-Teacher*.<sup>3</sup> In the mid-seventies several other works were reprinted or re-issued, including *The Mormon Doctrine of Deity*,<sup>4</sup> the five-volume *Seventy's Course in Theology*,<sup>5</sup> as well as his six-volume *Comprehensive History of the Church*.<sup>6</sup> A more extensive biography of Roberts was published in 1980<sup>7</sup> and The University of Illinois Press has released Roberts' never-before published *Studies on the Book of Mormon*.<sup>8</sup> "The resurgence of interest in Roberts' work... and the reissue of some of his writings are fortunate," said one commentator, "for in him the Mormon people have a spokesman of uncommon stature and ability. His name should be kept very much alive by those who value the traditions of the Church... or who have genuine appreciation for the ideas and institutions that have been the substance and strength of Mormonism."<sup>9</sup>

The life story of B. H. Roberts is as inspirational as his writings. One should know of his quasi-abandonment as a child of five in England; of his emigration to this country four years later and of his trek on foot across the plains to the Salt Lake Valley; of his thirst for knowledge and education as he labored in his youth in the Ophir mines, as a ranch hand, and as a blacksmith's apprentice; of his meteoric development from an illiterate English emigrant to a place of pre-eminence among LDS scholars; of his church service as a missionary, mission president, and member of the First Council of the Seventy; of his risking his life (while a mission president) by disguising himself as a rough mountaineer to retrieve the bodies of two Mormon missionaries slain in Tennessee by an anti-Mormon mob; of his public lectures on the restoration given in many major U. S. cities; of his polygamous marriages and consequent struggles with federal authorities—arrests, exile, prosecution, imprisonment; of his important role in the Utah State Constitutional Convention, his election to the U. S. House of Representatives, his impassioned but unsuccessful bid, (due to his polygamy) to be seated; of his conflicts, political and otherwise, with the Brethren and his subsequent reconciliations; of his recruitment of Utah volunteers to serve in the armed forces during World War I and, although now over 60, his service with them (both in the U.S. and overseas) as their chaplain. All this is the grist of which epics are made, and yet much more could be added.<sup>10</sup> Of Roberts' early background and of his bootstrap rise to greatness, one experience is particularly significant:

When Roberts was a lonely little waif in England, walking along a city street, he stopped to pick up a sheet of paper. It had fluttered down from an open window above him and landed near his path. He stared intently at the strange symbols. There was an intense longing to know what message the writing contained, but all his efforts failed to unlock the mystery of the written words. In almost hopeless desperation he asked himself, "Will the time ever come when I shall read books?"

"Yea, and write them, too!" The quiet, piercing voice of inspiration burned this message upon his soul.<sup>11</sup> By the end of his life, Roberts had published well over thirty books, more than three hundred articles, and more than a thousand sermons and discourses.<sup>12</sup> In weighing Roberts' accomplishments and considering that he was essentially self-taught, Leonard Arrington said: "This should give the modern generation of Mormon scholars ample cause for humility. Considering our enormous advantages, we ought to be making far greater contributions than we are."<sup>13</sup>

All this is introduction. My main concern here is Roberts' contributions to our Mormon heritage. These are many, but I'll highlight only three: I—his powerful employment of all the instruments of persuasion—reason, rhetoric, and personal testimony—in defense of the faith and the saints; II—his efforts to help the Saints establish a balance between faith and reason in their understanding of the Gospel; and III—his attempt to integrate the discrete revelatory insights of the Prophet Joseph Smith into a coherent, comprehensive, and illuminating framework for understanding human existence and the great drama of salvation.

**I. Defense of the Faith.** There was little that Roberts enjoyed more than a good debate. And his time, especially the decade before and the decade after the turn of the century, provided the occasion for many. This was a period of great public antipathy towards the Church, principally, but certainly not exclusively, due to polygamy. Church leaders and members were maligned, Church doctrines and practices were discredited and ridiculed—and all in a very visible way. The Church made good copy and the media exploited it. It was necessary that these critical challenges be rebutted and the Church and its people defended. B. H. Roberts, not only blessed intellectually, but extraordinarily gifted in oratorical and forensic skills, responded to the challenge. He took on all comers: psychologists such as Woodbridge Riley who claimed the Book of Mormon was the product of epileptic hallucinations, novelists like Harry Leon Wilson who "falsely misrepresented" the Church and its people in works of "purpose fiction," sectarian ministers seeking to discredit Church doctrine, even Adventists claiming Saturday to be the true Sabbath and Jews denying that Jesus was the promised Messiah. Roberts' more sustained polemics became the basis for individual books (such as *The Mormon Doctrine of Deity* and *Rasha, the Jew*). Shorter pieces were combined into Volume I and Volume II of *Defense of the Faith and the Saints*, published respectively in 1907 and 1912. These polemical pieces are fascinating and faith promoting as illustrated by the following examples.

In the first part of 1901, considerable interest was generated in Mormon views of deity as a result of a series of lectures on the subject delivered by a prominent Salt Lake City minister. The same theme was treated at several Protestant conferences during the same year. Mormon views of deity were assailed as "awful blasphemy," "soul destroying," "the lowest kind of materialism," "the crudest possible conception of God," "worse than the basest forms of idolatry."<sup>14</sup>

In August, when Roberts addressed the annual conference of the MIA, he chose as his topic: "The Mormon Doctrine of Deity." His discourse was printed in the Improvement Era and eventually came to the attention of a capable Catholic priest, the Reverend C. Van Der Donckt of Pocatello, who wrote an extensive reply. Van Der Donckt's reply and a rejoinder by Roberts were published in full in the Improvement Era. These three essays,

together with additional writings, constitute the work entitled *The Mormon Doctrine of Deity: The Roberts-Van Der Donckt Discussion*.<sup>15</sup>

In addition to marshaling scriptural authority in behalf of his position, Van Der Donckt also presents "philosophical proofs" for the orthodox and against the Mormon view of deity. Roberts capably deals with the scriptural passages, handles the philosophical arguments with skill, and effectively demonstrates logical tensions and contradictions in Van Der Donckt's assumptions. For example, Van Der Donckt argues that God, being infinite, must be absolutely simple—without body or parts. Roberts replies: "Mr. Van Der Donckt himself says: 'Something is limited, not because it is (i.e., exists): but because it is this or that; for instance, a stone, a plant, a man'—or a person, I suggest. For if God has personality, he is a person, a something, and hence limited... as he must be when conceived of as this or that, as a person for instance, then of course not infinite being; and thus my friend's doctrine of God's 'simplicity' is destroyed the moment he ascribes personality to Deity."<sup>16</sup>

Roberts continues: "But what is the sum of my argument thus far on Mr. Van Der Donckt's premise of God's absolute 'simplicity' or 'spirituality'? Only this: First, his premise is proven to be unphilosophical and untenable, when coupled with his creed, which ascribes qualities, attributes and personality to God. Either the gentleman must cease to think of God as 'infinite being,' 'most simple,' 'not compound,' or he must surrender the God of his creed, who is represented by it to be three persons in one substance; and, moreover, persons possessed of attributes and qualities which bring God into relations with men and the universe, a mode of being which destroys 'simplicity.' Either one or the other of these beliefs must be given up; they cannot consistently be held simultaneously, as they destroy each other. If Mr. V. Der Donckt holds to the God of his creed, what becomes of all his 'philosophy'? If he holds to his 'philosophy,' what becomes of the God of his creed?"<sup>17</sup>

In 1907, in an effort to counteract continuing hostile misrepresentations, the Church published "An Address to the World," setting forth, in outline form, a statement of Church belief and practice. On June 4, 1907, the Ministerial Association of Salt Lake City published a "Review" of the Church's address in the Salt Lake Tribune. In an article accompanying the review, the Tribune calls the review "unanswerable" and describes the Church's address as a "suppression rather than a confession of the Mormon faith" and as "falsified, juggled, and deceiving."<sup>18</sup> And then in a related editorial, the Tribune says of the ministerial review: "The evasions, the duplicity, the hypocrisy, the dishonesty of the conference declaration are completely shown, in masterly style. The repeated but half-hearted efforts of the church leaders to make the world believe in their patriotism, their piety, their unselfishness, their benevolence, their purity, when they do not believe these things of themselves, knowing their own corruption, treason, blasphemy and corroding selfishness, avarice, lusts of power and of the flesh, are fitly dealt with in this admirable review."<sup>19</sup> After such a tirade, it is somewhat surprising to discover that the same editorial writer in the same editorial praises the ministerial review for being "calm, deliberate, and temperate in tone."

Two days later, Roberts responded to the review in a four-hour address delivered in the Tabernacle at two meetings (afternoon and evening) of an MIA conference. Although at places well-conceived, this hurried response lacks both the painstaking argumentation and the respectful consideration given to opposing views found in the Van Der Donckt discussion. Roberts' reply is rib-tickling, interlaced throughout with self-serving humor and sarcasm and *ad hominem* attacks.

Two examples: "Of your nonsense of one being three, and three being but one, we will say nothing, except to remark that you must reform your arithmetic, if you expect sensible people to pay attention to your doctrines."<sup>20</sup>

Again: "One other item in which we offend these reverend gentlemen is that we believe Jesus had a Father as well as a mother. Now, gentlemen, honestly, is it any worse for him to have had a Father, than it is for him to have had a mother? You concede that he had a mother: that his body grew as yours did, in the womb of his mother; that he came forth of the womb by birth pains; that he suckled at the breast of woman; that through months and years of infant weakness he was watched and guided by the hand of a loving mother. Tell me, is it true, that in your philosophy of things it is all right for Jesus to have a mother, but a terrible sin and blasphemy to think of him as having a father? Is not fatherhood as sacred and holy as motherhood? Listen people, there is something else. Having objected to our idea of Jesus having a father, these pious gentlemen turn now and object to our faith because we believe that we have for our spirits a heavenly mother as well as a heavenly father! ...Now, observe the peculiar position of these critics: it is all right for Jesus to have a mother; but it is all wrong for him to have a father. On the other hand, it is all right for men's spirits to have a Father in heaven, but our reviewers object to our doctrine of their also having a mother there. I sometimes wonder what in the world is the matter with you, gentlemen. I am puzzled to classify your views, or the kind of beings with which you people heaven."<sup>21</sup>

Roberts then cites a work just published by a Protestant minister who says that the average English businessman "has a good-natured contempt for clergymen in general" because, though he feels they need to be treated with reverence, they do not count for much in the ordinary affairs of life: "they are sort of a third sex." Roberts continues, "The ministers are here in this passage described as 'a sort of third sex,' and I am inclined to think that is right; for when a man in one case objects to a person having a father, and in another case considers it altogether unholy for persons to have a mother, I do not know how else to classify him but as 'a sort of third sex'-kind of a man."<sup>22</sup>

Roberts welcomed critical attacks on the Church—in fact, he almost delighted in them. He referred to anti-Mormon writers as "God's advertisers." Adverse media treatment of Mormon themes not only kept the issues in the public eye, but almost always afforded opportunity to positively set forth the message of the Restoration. One such piece of anti-Mormon writing produced an incredible opportunity.

In the September 1906 issue of the *American Historical Magazine*, there appeared the first of four articles on the "Origin of the Book of Mormon" by Theodore Schroeder, a New York attorney who had once practiced law in Salt Lake. Schroeder presented what appeared to be a highly credible reconstruction of the "Spaulding Theory of the Book of Mormon." The articles were immediately thereafter republished for local consumption by the Salt Lake Tribune. Roberts requested and was granted permission by the historical magazine to publish a rebuttal, in four parts, which not only dismantled Schroeder's case, but also positively set forth the Church's own witness. When Roberts completed his rebuttal, he was invited to write a history of the Church for publication in the magazine. To accommodate the projected history, the editor changed the magazine from a bimonthly to a monthly periodical, changed its name to the *Americana Magazine*, and for a period of

As the Church emerges out of obscurity and increasingly engages the scrutiny and provokes the criticisms of the world, members may find considerable support in the works of B.H. Roberts who, in his times, was affectionately known as "the defender of the faith."



six years, from July 1909 to July 1915, devoted about half its space each month to installments of the history of the Church. This work not only provided much of the material for Roberts' monumental *Comprehensive History of the Church* published in 1930 but, in the view of one commentator, significantly contributed to bringing about an era in which sentiment toward the Church became favorable.<sup>23</sup>

**II. Faith and Reason.** Roberts' views on the relationship between faith and reason in Christian discipleship were clearly set forth in his five yearbooks on theology written as manuals for the seventies quorums of the Church. Some time prior to writing the yearbooks, he toured the Eastern and Southern States Missions with Elder George Albert Smith. On their return to Church headquarters, they reported that the missionaries, for the most part, lacked the historical and doctrinal background for the work they were expected to do, and that they had no commanding knowledge to give them assurance of the things whereof they were to be witnesses. To improve the quality and efficiency of the missionary witness, they successfully proposed that the seventies of the Church be released from their other callings to receive intensive training and instruction. Roberts authored the yearbooks to serve as manuals for this instruction.<sup>24</sup>

The first yearbook includes an outline history of the seventies—three chapters—and then a treatise on the scriptures, designed to create a general knowledge of the standard works as books. The second yearbook provides an outline history of gospel dispensations; the third yearbook treats the doctrine of deity; the fourth, the doctrine of the atonement; and the fifth, the divine immanence and the Holy Ghost. In addition to articulating revealed truths and supporting and explaining them by logical argument and scientific evidences, the yearbooks contain exercises designed to hone reasoning and speaking skills. Attendance of the seventies in this period (1907-1912) increased to 60 percent and many elders eagerly desired to be called into these quorums of the seventy.<sup>25</sup>

Roberts' views on the relationship between faith and reason were set out in his preface to the last of the five yearbooks. He wrote: "It requires striving—intellectual and spiritual—to comprehend the things of God—even the revealed things of God... [But] mental laziness is the vice of men, especially with reference to divine things. Men seem to think that because inspiration and revelation are factors in connection with the things of God, therefore the pain and stress of mental effort are not required; that by some means these elements are somewhat as Elijah's ravens and feed us without effort on our part. To escape this... mental stress to know the things that are, men raise all too readily the ancient bar. 'Thus far shalt thou come, but no farther.' Men cannot hope to understand the things of God, they plead, or penetrate those things which he has left shrouded in mystery. 'Be thou content with the simple faith that accepts without question. To believe, and accept the ordinances, and then live the moral law will doubtless bring men unto salvation; why then should men strive and trouble themselves to understand?' ...So men reason; and just now it is much in fashion to laud 'the simple faith,' which is content to believe without understanding, or even without much effort to understand. And doubtless many good people regard this course as indicative of reverence—this plea in bar of effort—'thus far and no farther.' ...Yet, we must be certain that, making a virtue of reverence, we are not merely excusing ignorance.... This sort of 'reverence' is easily simulated,... and falls into the same category as the simulated humility couched in 'I don't know,' which so often really means 'I don't care, and do not intend to trouble myself to find out.'"<sup>26</sup>

Roberts defines "simple faith" as faith without understanding of the thing believed, and maintains that simple faith taken at its highest value is not equal to intelligent faith, the faith that is the gift of God supplemented by earnest endeavor to find through prayerful thought and research a rational ground for faith. Hence, Roberts claims, men should strive for a faith which satisfies the intellect, as well as the heart.

"This plea in bar of effort to find out the things that are," Roberts further claims, "is as convenient for the priest as it is for the people. The people of 'simple faith,' who never question, are so much easier led, and so much more pleasant in every way—they give their teachers so little trouble. People who question because they want to know, and who ask adult questions that call for adult answers, disturb the ease of the priests. The people who question are usually the people who think... and thinkers are troublesome, unless the instructors who lead them are thinkers also."<sup>27</sup>

While opting for a rationally grounded faith, Roberts nonetheless recognizes the primacy of divine revelation and individual faith. In his preface to the third yearbook, Roberts describes his enterprise as one of faith seeking understanding: "I do not address the men for whom these Lessons are prepared from the standpoint that I would have them understand in order that they may believe; but rather that they may understand—that which they already believe... for surely well-ordered knowledge can have no other effect upon faith than to increase it, to strengthen it."<sup>28</sup>

Roberts also recognized the limits of human reason in under-

standing the things of God. He said: "Let me not be misunderstood... there are limits to man's capacity to understand things that are. That God also in his wisdom has not yet revealed all things,... where his revelations have not yet cast their rays of light on such subjects, it is becoming in man to wait upon the Lord for that 'line upon line, and precept upon precept' method by which [the Lord] unfolds in the procession of the ages the otherwise hidden treasures of his truths.... [B]ut all this does not prevent us from a close perusal and careful study of what God has revealed upon any subject, especially when that study is perused reverently, with constant remembrance of human limitations, and with an open mind, which ever stands ready to correct the tentative conclusions of today by the increased light that may be shed [tomorrow]."<sup>29</sup>

Despite this caution, Roberts often stirringly witnessed the powerful appeal of the restored gospel to both his intellect and his spiritual nature: "My brethren and sisters, I rejoice in the truth. I rejoice in the gospel of Jesus Christ. It satisfies me completely. It responds to the hungering of my spirit. It meets the demands also of my intellectual nature. And as I see the growth of intelligence among men, an increase of scientific knowledge, a broader understanding of the universe, a comprehension of the extent and grandeur of the words of God, I see in 'Mormonism' that which rises up to meet this enlarged knowledge of men. 'Mormonism' teaches man that he is a child of God; it tells him that he has in him the divine elements that partake of the nature of God; that after the resurrection he will live forever; and that he may go on from one degree of excellence unto another until he shall attain unto something that is truly great, worthy of a God to give, and worthy of a son of God to receive."<sup>30</sup>

**III. Integrated World View.** In summing up the contributions and significance of the mission of the Prophet Joseph Smith, Roberts states: "The New Dispensation is a system of philosophy as well as a religion. Indeed every religion that is worthwhile must be a philosophy. It must give some accounting of things if it is to be of any permanent service in the world. Religion must appeal to the understanding as well as to the emotional nature of man. It must measurably satisfy his rational mind as well as fill his spiritual and ethical longings—his thirst for righteousness. I know there are those who think that the important thing in religion is to live it rather than to understand it; just as there are those who think it better to live rather than to understand life. But as a matter of fact religion in its most exalting phases cannot be 'lived' without making reasonably clear to the understanding the problems of existence; just as life cannot be truly 'lived' without some knowledge at least of the near purposes of life."<sup>31</sup> Joseph Smith himself, Roberts noted, made no attempt to create a "system" of philosophy. His revelatory insights flowed forth without reference to any arrangement or orderly sequence. Rather, they came piecemeal in response to the prophet's petitions for divine guidance in resolving practical problems. But Roberts grasped the interconnectedness of these revealed insights and attempted to weave them together into a coherent and comprehensive (yet open-ended) framework which would illuminatingly address man's most fundamental and essential questions: What am I, Who am I, Why am I here, and What ought I do, and What is my destiny? Roberts' major attempt to achieve such comprehensive integration was a work he completed near the end

"His name should be kept very much alive by those who value the traditions of the Church, or who have a genuine appreciation for the ideas and institutions that have been the substance and strength of Mormonism."

## "Too Loud, Too Weird, and I Won't Understand What They're Saying."

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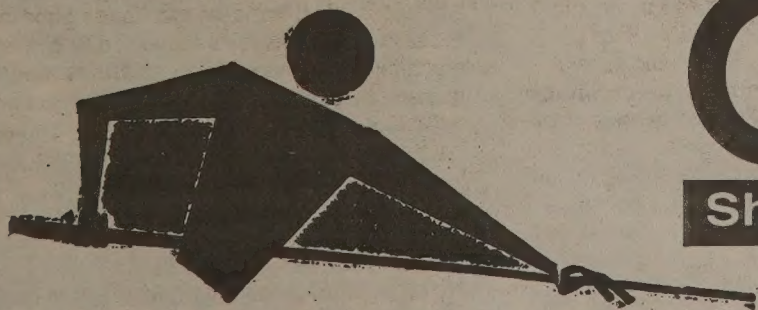
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of his life. He considered it to be the most significant work of his authorship, his masterwork—a three-volume treatise on Mormon theology which he entitled *The Truth, the Way, the Life*. This work crystallized, he said, “practically all my thought, research and studies in the doctrinal line of the church.” The work was important, Roberts said, because “it will affect the young and educated and the intellectual members of the Church and the standing of the Church before the world—shall we resolve ourselves into a narrow, encrusted sect of no moment, or shall we remain what we were intended to be—that is, a world movement.”<sup>32</sup>

What is the ultimate nature of reality? Roberts cites Doctrine and Covenants 88: “There are many kingdoms... and there is no space in which there is no kingdom; and there is no kingdom in which there is no space.” From the context, Roberts surmises that “kingdom” here has reference to “substance,” more specifically, “spirits, matter, worlds, and world-systems under the dominion of law.” “It is the doctrine of the eternal and everywhere existence of matter and space. The universe is infinite and unbounded—it is empty in no part, but everywhere filled with substance—the universe is equally infinite and unbounded in duration, it has no beginning and no end.”<sup>33</sup>

The Prophet Joseph Smith records God as saying: “Worlds without number have I created... Behold, there are many worlds that have passed away by the word of my power, and there are many that now stand and innumerable are they to man... The heavens are many and they cannot be numbered unto man: And as one earth shall pass away, and heavens thereof, even so shall another come, and there is no end to my worlds, neither to my words.”<sup>34</sup>

All this implies, says Roberts, that there is constant movement, change, process in this infinite universe, with new worlds continually forming as old ones disintegrate. Matter may be resolved into radiant energy—and then said energy may be brought back to matter, thus constituting a cycle from matter to “radiant energy” and from radiant energy to matter.<sup>35</sup>

What am I and how did I originate? Joseph Smith taught not only the eternal existence of intelligence, but of intelligences. These may be manifested as “spirits,” “men,” “angels,” “Deities” according to the state of progress to which they have attained; and they may be of infinitely varying degrees of intelligence and moral quality, yet all are equal in their eternity. There is a *something* in each of us not only uncreated, but from the nature of it uncreatable and indestructible—without beginning and without end.<sup>36</sup>

What is the purpose of my existence and of my life on earth? “This is my work and my glory,” Joseph Smith reports the Lord as saying, “to bring to pass the immortality and eternal life of man.”<sup>37</sup> Then he represents God as dwelling among the organized intelligences, and as proposing the creation of an earth “whereon these may dwell” for the purpose of bringing about their eternal lives and eternal progress. “We will go down, for there is space there, and we will take of these materials, and we will make an earth whereon these may dwell. And we will prove them herewith to see if they will do all things whatsoever the Lord their God shall command them. And they who keep their first estate shall be added upon... and they who keep their second estate shall have glory added upon their heads for ever and ever.”<sup>38</sup>

“Men are that they might have joy.” To this end Divine Intelligences bring into existence worlds and world-systems, sustain and guide them through immense cycles of time and through processes that lead from chaos to cosmos, from telestial to celestial, and when attaining a point beyond which they may not be exalted in their present forms, breaking those forms, disintegrating them to bring forth again a grander cosmos. And so the eternal drama continues. Intelligences meanwhile stand indestructible amidst this organization and disorganization of worlds. This movement is from lower to higher estates, from little to greater excellences; yet this without ever attaining to “highest” because advancement in the infinite knows no ultimates.<sup>39</sup>

Through comparative analysis Roberts shows that the Prophet’s synoptic vision cannot be neatly or accurately classified under any of the titles used to designate the various schools of human philosophy. At most one can point out similarities and differences. It is dualistic, but not in the sense that it breaks up reality into two radically distinct substances, the material and the immaterial. Its dualism recognizes infinitely extended material substance and, co-extensive with it, intelligence, spirit, or mind, whose substance is finer or purer than the grosser matter tangible to the senses. Intelligence, while material, is yet distinct, chiefly in the power of thought and action. Speaking broadly, this divides the universe into two grand divisions, spirit and grosser matter—“Things to act and things to be acted upon.”<sup>40</sup> The new dispensation philosophy in a certain sense also is monistic, in that it believes all substances to be matter, that there is no such thing as immaterial substance.

The gospel viewpoint resembles pantheism in that it conceives of the omnipresence of God by the indwelling of His spirit in nature, but nonetheless makes a sharp distinction between nature and Deity. It is materialistic in holding to the reality of matter; idealistic in maintaining the superiority of mind to matter; etc. And so on, proceeds Roberts’ comparative analysis.<sup>41</sup> He selects the term “eternalism” as most descriptive of new dispensation philosophy—“an eternal universe, with no beginning and no end: Eternal intelligence, working in eternal duration, without beginning or ending, and without ultimates, and hence eternal progression running parallel with eternal lives; and an eternal or ‘everlasting gospel,’ offering eternal opportunities for righteousness; eternal existence of mercy, justice, wisdom, truth and love; all accompanied by eternal relations, associations, unions—eternal youth and eternal glory!”<sup>42</sup>

Roberts contends that restoration “eternalism” more than holds its own with human philosophies in comprehensiveness, coherence, and in its power to illuminate all aspects of human existence and experience, including (perhaps especially including) the darker corners of moral evil and human suffering.

Roberts concludes: “New Dispensation philosophical doctrines afford a noble coign [vantage point] from which to view life, and furnish the noblest incentives to earnest strivings for right living, which is the true end of thinking and of all human endeavor. [Joseph Smith announced] physical and metaphysical principles dealing with the profoundest subjects of intellectual investigation and thought;... which, when they are finally arranged in proper order, will constitute a system of philosophy worthy of the enlightened age in which it was brought forth—it is this work, and the whole volume of it, that constitutes Joseph Smith’s vindication before the world, and justifies his followers in believing that his life’s work was a super-human achievement; and hence there was in him a divine inspiration that wrought the work of his great though brief career; the inspiration of the Almighty gave him understanding—He was a Prophet of God” (Emphasis in original).

*Prophet-Teacher*. See footnote 2.

<sup>10</sup>See the biographies by Malan and Madsen already mentioned.

<sup>11</sup>This statement, written and signed by B. H. Roberts, was in a compilation of Seventies’ Yearbooks which Roberts presented to John Emmett, M.D., staff of Mayo Clinic, Rochester, Minnesota, and is quoted in Malan, *op. cit.*, p. 85, fn. A slightly differing account of the experience is contained in Roberts’ biographical notes quoted by Madsen, p. 21.

<sup>12</sup>See the selected Bibliography in Madsen, pp. 441-43.

<sup>13</sup>Arrington, pp. - 24

<sup>14</sup>Madsen, pp. 298-300.

<sup>15</sup>Ibid., p. 298.

<sup>16</sup>B. H. Roberts, *The Seventys’ Course in Theology*, vol. II., Fifth Yearbook, pp. iv-v.

<sup>17</sup>Ibid., P. vi.

<sup>18</sup>Third Yearbook, p. iv.

<sup>19</sup>Fifth Yearbook, pp. viii-ix.

<sup>20</sup>*Liahona—The Elders’ Journal*, 12:678 as cited in Malan, p. 120.

<sup>21</sup>As reported by Roberts in his preface to *The Mormon Doctrine of Deity*, p. v.

<sup>22</sup>McMurrin calls this book Roberts’ “most commendable theological piece”.

<sup>23</sup>*The Mormon Doctrine of Deity*, p. 111.

<sup>24</sup>Ibid., p. 113.

<sup>25</sup>The Tribune article cited is reprinted in full in B. H. Roberts, *Defense of the Faith and the Saints*, vol. II (Salt Lake City: The Deseret News, 1912), pp. 257-59.

<sup>26</sup>As cited in *Defense of the Faith and the Saints*, vol. II, p. 260.

<sup>27</sup>Ibid., p. 312.

<sup>28</sup>Ibid., pp. 313-14.

<sup>29</sup>Ibid., p. 315.

<sup>30</sup>Malan, p. 98.

<sup>31</sup>B. H. Roberts, *Comprehensive History of the Church*, vol. II, p. 381.

<sup>32</sup>As cited in Truman G. Madsen, “The Meaning of Christ—The Truth, The Way, The Life: An Analysis of B. H. Roberts’ Unpublished Masterwork,” *BYU Studies*, 15 (Spring 1975), 260-61.

<sup>33</sup>*Comprehensive History*, vol. II, p. 387.

<sup>34</sup>Pearl of Great Price, Moses 1.

<sup>35</sup>*Comprehensive History*, vol. II, p. 389.

<sup>36</sup>Ibid., pp. 391-92.

<sup>37</sup>Pearl of Great Price, Moses 1:37.

<sup>38</sup>Pearl of Great Price, Abraham 3.

<sup>39</sup>*Comprehensive History*, vol. II, p. 394.

<sup>40</sup>*Comprehensive History*, vol. II, p. 407-8.

<sup>41</sup>*Comprehensive History*, vol. II, p. 408-10.

<sup>42</sup>*Comprehensive History*, vol. II, p. 410-11.

<sup>43</sup>Ibid., pp. 411-12.

continued...

## WORKMAN

inside when you stroll into the water, so there is a bit more spring in your step. I noticed that the springy feeling increased as you got deeper into the water. Unfortunately, I also learned that almost all the spring is lost when you submerge the top of the pants and allow them to fill with water. Worse still was the discovery that letting your rubber pants fill with water makes it look as if you have some minor bladder control problems once the pants are removed. (Tip o’ The Week: don’t go into a small town gas station with “wetted” pants unless you are big enough to deal with the taunts.)

Egad! I see that we are running out of space and I haven’t told you about the other two recreational activities I have engaged in: Windsurfing and NBA Jam. Just forget I told you about them and realize that there is probably some really amusing story connected with them

continued...

## HOROSCOPE

This would also not be a good time look into the costs of graduate school or the rate of employment for newly-graduated Animal Science majors. Avoid “Ace Ventura” and reread books you liked in the fifth grade. If things get really bad, memorize “Go Dog, Go!” by P.D. Eastman. Call BYUSA and ask what in the Sam hill they’re all about, anyway. Ask aggressively. Ask often.

SCORPIO (Oct. 24 - Nov. 22)

As Ursa Major reverses and traverses Aquarius, you will find an unexpected burst of energy and stamina. Buy rollerblades and renew your health insurance. Which out for Taurus’s new dog. Don’t make any poorly thought out name brand changes on the spur of the moment at Food-For Less, especially not in the way of cup ramen or taco seasoning. As the days of summer wane, and you file in and out of the Tanner Building like a sheep, notice the comings and goings of the HFAC disciples. You will never understand these people, though you will decorate your house as if you’d like to, and buy the books that the establishment tells you they would read. You will never possess their depth of spirit, even if you hire them to serenade your spouse. Oh, and this would be a bad week to rent “Ace Ventura: Pet Detective.” That counsel stands until further notice.

SAGITTARIUS (Nov. 23 - Dec. 21)

Leo is on the prowl and there’s no sign of Orion. It’s been a rough week, and you may be contemplating some form of release or excursion. Consider Mystery Science Theater 3000. It’s harmless, and unless you live in property owned by Moth-Ra or some wealthy investor from some obscure corner of the universe, there should be no painful reminders of your sadistic, hateful, capitalistic pig of a landlord. DO NOT WRITE POETRY. AVOID YOUR JOURNAL. Go buy a milkshake with someone about whom you feel indifferent. Tip conservatively unless you receive a good insider trading tip from your waiter or waitress.

CAPRICORN (Dec. 22 - Jan 20)

Take the ring back to Alard & Losee, Romeo. Mercury is resting in the path of Jupiter, and your Juliet is resting her hopes on the advances of her Family Home Evening Dad. Sure, his ego is as big as Jupiter, but his credit cards are all maxed out and he needs a new muffler, so what’s the buzz? Determination is the key. If you have it, that makes you the keymaster. Be wary of shifty-eyed gatekeepers. Be wary of gatekeepers with bony hands, beepers, or EFY t-shirts. Beware of dog. Mama’s Cafe is a great place to pick up on someone wooed and teary-eyed-sentimental over some folk guitar tunes. Speak gently, and talk longingly of wilderness places. Don’t bite. Don’t get meat on your sandwich if he/she is singing along.

AQUARIUS (Jan 21 - Feb. 19)

No cross-word puzzles for you this week, sweetheart...

PISCES (Feb. 20 - Mar 20)

Venus is in regression, and the Dow Jones is falling. You will need to buy new shoes, and there will be a surprise quiz in religion on the 3rd. For answers try “(1) True, (2) Faith, (3) Elijah the prophet, (4) Janice Kapp Parry, (6) Moth-Ra” Don’t take out your old mission pictures or high school yearbook; you *are* balding and you *have* gained weight. Don’t pay the ferryman.

The counsel of the good Captain Jack is brought to you via fax from a Mushin Shrine in Western China. For your own personal horoscope or hand-crafted wedding invitations, tastefully decorated and individually signed and numbered by the artist, send check or money order for \$39.95 per hundred to “Captain Jack’s Wedding Invitations of Love and Peace, suite 431, 34 K street NW, Washington D.C., 20005.” Good Health and God Bless.

### NOTES

<sup>1</sup>Leonard J. Arrington, “The Intellectual Tradition of the Latter-day Saints,” *Dialogue*, 4 (Spring 1969), 13, 22-24.

<sup>2</sup>Robert H. Malan, *B. H. Roberts: A Biography* (Salt Lake City: Deseret Book Company, 1966).

<sup>3</sup>Brigham H. Roberts, *Joseph Smith, the Prophet-Teacher* (Princeton, New Jersey: The Deseret Club of Princeton University, 1967).

<sup>4</sup>Brigham H. Roberts, *The Mormon Doctrine of Deity. The Roberts-Van Der Donckt Discussion* (1903; rpt. Bountiful, Utah: Horizon Publishers, 1975?).

<sup>5</sup>B. H. Roberts, compiler and ed., *The Seventys’ Course in Theology*, vol. I and II (1907-12; rpt. S. K. Taylor Publishing Co., 1976).


<sup>6</sup>B. H. Roberts, *A Comprehensive History of the Church of Jesus Christ of Latter-day Saints*, 6 vols. (1930; rpt. Provo, Utah: Brigham Young University Press, 1976).

<sup>7</sup>Truman G. Madsen, *Defender of the Faith: the B. H. Roberts Story* (Salt Lake City: Bookcraft, 1980).

<sup>8</sup>B.H. Roberts, *Studies on the Book of Mormon* (University of Illinois Press).

<sup>9</sup>Sterling M. McMurrin, “Brigham H. Roberts, Notes on a Mormon Philosopher-Historian,” written as an introduction to the reprint of *Joseph Smith, the*





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## 'COMFORTABLY NUMBS

INTERVIEW BY SAM CANNON



What? A rap group "straight outta Utah"? Yeah, that's what I thought, too. Then I saw Numbs do it live and now, as The Monkees would say, I'm a believer. They've got all the skills: strong presence, intricate lyrics, and a trunk full of style. Numbs aren't just "good for Utah", they're straight up good.

Here's the lineup: Gunnar, Mark Dago, Cornel Zero, and Cubit run the rhymes, Rick messes with the turntable, and Shanty films them as they run amok. All of them were born and raised in Utah, except for Mark, who moved here from Orange, NJ. Cubit is the grandfather of the group at 21 years of age. Simply put, Numbs are just a bunch of Utah kids who love to rap. So, of course, I had to write about them.

Aside from the stage, it seemed like the only other place I ever saw the Numbs guys was at Denny's. So I met them there for chocolate shakes around midnight, Denny's prime time. Here's how it sounded:

*What got you guys into rap?*

Gunnar: Me and Rick were into breakdancing back in third and fourth grade and that got us into hip hop. I think Run-DMC's *Raising Hell* was my first tape.

Cornel: For me it was Whodini's *Escape*, I got to give them props. I was into breakdancing, too, so that helped get me into it.

Cubit: See, I'm not like these guys, I grew up listening to my uncle's music which was what these days you'd call modern. And I wasn't into breaking back then, I was into skateboarding. Then a friend lent me a tape with Public Enemy on it and I was like, "Wow, what's this?"

Mark: The first rap song I owned was Sugarhill Gang's "Rapper's Delight". I can't really remember how I got it. I think it was from this funny guy, Jerry, who'd only bleach one leg of his pants, y'know what I'm talking about?

*How did you get started doing it yourselves?*

Cornel: I'd do school dances and stuff, any chance I got. I remember when I was in Career Counseling class in high school, they asked me, "So, what do you want to do for a living?" I told them I wanted to be a lyricist and they were clueless. They didn't know what to tell me.

Rick: I tried to rap in the beginning, but it would be real basic stuff like, "I'm walking down the street/I got shoes on my feet." But these guys were better at it than I was.

That's when I got into deejaying. My mom bought me a real simple set-up for Christmas and I started doing mixes and some scratching.

Cubit: I remember at The Palace, we'd grab the mike and people would gather around and be like, "Look, they're going to rap!" I was so nervous the first time I grabbed the mic. I rapped to a Big Daddy Kane song, it felt so uncomfortable.

Mark: The first thing Gunnar and I did was a lip sync to a 3rd Bass song.

Gunnar: It was whack. A lot of what we did back then was whack.

Mark: We didn't have any songs, no chorus or anything, we'd just get up and talk about whatever and then the next guy would talk about something totally different.

*I got into punk in high school because it was something different and kind of rebellious. Do you think maybe you guys got into rap because it was somewhat of an offbeat thing around here?*

Gunnar: I just listened to rap because of the music.

Mark: See, that's why kids listen to it today. You can tell someone who just got into rap within the last couple years. They just like the fact that they swear and it's controversial.

Cornel: What happened with me, being half-Samoan, I hung around with a lot of Samoans. They weren't from Utah, they came here from Los Angeles and Chicago and they brought a lot of rap tapes with them. They were into it from the beginning. It wasn't offbeat, or different, for me and my cousins.

Mark: I can't even say I listen to underground groups anymore because what's underground? Everything's so accessible, y'know?

*What's the state of rap today?*

Mark: I think people are being more open minded about music today.

Cubit: There's always going to be someone going, "Let's see where rap's going and then let's take it over here."

Mark: They'll reset the standard entirely.

Gunnar: When you're making an art form, you should be thinking about what you want

to do.

Mark: Not "how much money can I make off this?"

Cubit: There are people who hear Snoop Dogg and then try to do the same thing, by singing the chorus or whatever.

Mark: Just look at Guru's *Jazzmatazz*. I'm sure people had thought of that but they never went ahead and did it before him.

*What inspires you guys when you write a rhyme?*

Cornel: We only rap about what we know. We aren't trying to come off as something we aren't.

Gunnar: Everybody talks about East and West Coast, but there are talented rappers everywhere.

Mark: So much goes on today that everyone can relate to. Just because we're from Utah doesn't mean we should ignore that fact. So much goes on here that people from other cities don't realize.

Gunnar: Like when we wrote "Past All That" we're talking about how we'll progress and go beyond a certain level...

Cornel: ...of ignorance and idleness.

Cubit: It's like when someone says something, you can take it and be like, "You have a problem?" or just let it go. It's like he hasn't experienced what I've experienced so I'm past it. It's like, "He'll learn." Like when someone comes up to us and goes, "white rapper." You know, why argue against it?

Rick: It's like you've paid your dues.

Cubit: Yeah, and now we can move on.

*What is the chorus of "Past All That"?*

Gunnar: "I've gone beyond it/Why linger on it?/Over the past and I'm past and I'll pass on it/Seekin' above that/Others can dwell back/In past but I'm past it I'm past it"

Cubit: It's the whole meaning of Numb, really. Not the whole meaning, because it

"NUMBS" CONT. PAGE 11



## ALL WATCHED OVER BY MACHINES OF LOVING GRACE

BY DAVID WRIGHT

Melodic techno or industrial balladry? Mechanistic pop music or Top 40-tinged electro-punk? Guitar driven funk-o-matic synth-pop? Two great tastes that taste great together? Whatever modifiers one chooses, it's hard to find the right ones to accurately describe Machines of Loving Grace. However, some things can be deemed certain: they blend influences ranging from the hardest industrial to the sleaziest classic rock, and they're bringing their eclectic blend of sounds to Club DV8 on July 27th.

A product of the rather nonexistent alternative music scene in Tucson, Arizona, the Machines of Loving Grace chose to remain in their hometown rather than cut their teeth in a more industry-specific place like Los Angeles. "In a way, it works to our advantage, because we can do our thing in Tucson and not get hassled. Whereas in L.A., we'd always have record company people dropping by the studio or whatever. In Tucson, it's just like nobody cares," says Scott Benzal, the band's vocalist and chief lyricist.

The group was founded when Scott, then a film student at the University of Arizona, sought out synthesizer wizard Mike Fisher to develop some music for a film project. Another member, Stuart Kupers, was brought in to add guitar and bass. A short time of working in Mike's makeshift home studio produced the result, a song called "Terminal City." For whatever support Tucson may lack, there was enough enthusiasm around town to get the band back into Mike's studio.

Nine months of working evenings gave the group enough songs for a demo. "We initially pressed 500 copies of the record just on cassette and basically gave them away to everybody we knew. Mammoth was the first label to dangle money in front of our face, so we said 'OK!'" Scott remembers.

After signing with Mammoth Records, the demo was released virtually unchanged as their eponymous debut album. Although relatively hard to find, and selling less than 20,000 copies, the album granted them some well-received national exposure. The band stirred up enough interest to add drummer Brad Kemp and start a national tour.

The Machines got another big boost when Trent Reznor remixed the song "Burn Like Brilliant Trash (at Jackie's Funeral)". National radio airplay became a reality, and also stirred up more than a few Nine Inch Nails comparisons. Scott explains their relationship with Trent Reznor by saying, "We don't shake it. One of the things we had in common was that we were interested in writing songs. A lot of the 'industrial' music is largely percussive, beat-oriented stuff, and then we've always been into songwriting and things like vocal melodies and pop structures."

"He did us a favor with 'Burn Like Brilliant Trash' in many respects because he sort

"MACHINES OF LOVING GRACE" CONT. NEXT PAGE



# Will SPEED OUTFRAN THE HYPE?

A MOVIE REVIEW BY KAREN ARMSTRONG

As the season of the summer blockbusters begins to burden movie-goers with media hype, advertising-weary audiences are wary to shell out their hard-earned cash for lackluster entertainment. After last summer's big-budget flop, *Last Action Hero*, and this year's shamelessly over-promoted *The Flintstones*, can you really blame us? Yet, before condemning the summer season as a complete bust, consider *Speed*, the new action flick starring Keanu Reeves and Dennis Hopper—it's better than you might think.

In *Speed*, Hopper plays a philosophizing madman determined to ransom the city of Los Angeles for 3.7 million dollars by placing a bomb on a city bus. The bus is rigged so that once it reaches 50 miles-per-hour, the bomb is armed. If the speedometer falls below 50, the bus will explode. Enter Reeves, a decorated (and decorative) member of the LAPD's anti-terrorism squad who is determined to save the day and end Hopper's reign of terror. It's an effective and original premise that gives *Speed* a twist on the old action-movie formula.

As the bus careens through the city streets of Los Angeles, the audience is treated to absolutely phenomenal cinematography. First-time director Jan de Bont was the cinematographer for *Lethal Weapon 3*, *Black Rain*, and *Basic Instinct*, so he's not in



unfamiliar territory. He treats the audience to mind-blowing explosions, car crashes, bus stunts, and unbelievable shots from every conceivable angle of the speeding vehicle. This is one of those films that you positively have to see on the big screen in order to achieve the full effect.

As far as the acting is concerned, Reeves, delving deep into his emotional wellspring as the great method actor he is, fleshes out the role of Jack Traver, a wise-cracking, "I don't play by the book"-type of cop. Ever true to his image, his one-liners are characteristic of his vast vocabulary and of Hollywood's desire to appeal to "Generation X" audiences. He clenchingly utters "cool," simultaneously playing the stereotypical action hero and Mr. Sensitive-Nineties-Kind-of-Guy. Bad acting aside, Reeves is so easy on the eyes that it's really not necessary for him to do anything but say his lines on cue and wear tight t-shirts—which, incidentally, he does very, very well.

In supporting roles, Sandra Bullock and Dennis Hopper give very credible performances as "the girl" and "the bad guy", respectively. Bullock (*Demolition Man*) refreshingly fills the role of the endangered heroine, a real person who is strong but also breaks down a bit, as many of us would under such extreme circumstances. She plays an integral part in the action, and lends a genuine appeal to her limited character. Hopper is deliciously evil in the role of the mad bomber, trading wicked one-liners with Reeves while gleefully fingering the detonator. True, it is not difficult for the typecast Hopper to step into the skin of his character, but he relishes his latest villainous role with greater feeling than audiences have seen from him in some while.

Ultimately, *Speed* could be the surprise hit of the summer. Wisely, the makers of the film have somewhat allowed the film's popularity to gain momentum by word of mouth rather than making promotion deals with fast food joints (at least they hadn't at press time). So, in keeping with the tactic so far, the word you hear from my mouth is "cool."

continued...

## MACHINES OF LOVING GRACE

of... Well, the record industry often looks at stuff like "Well, what does Trent Reznor think is hot?" So it was like a stamp of approval." Scott goes on to explain that the first album was almost entirely finished before the band had even heard of Nine Inch Nails.

MLG was able to differentiate their sound somewhat with the album *Concentration*. This follow-up album maintains a consistency that the first album lacked while still managing to reflect a wider variety of interests. Mike describes it by saying, "There's a lot more of a common thread, a cohesiveness from song to song than there was on the first record." From the Kraftwerk-inspired beginning of "Butterfly Wings" through the rich strings of "Ancestor Cult" all the way to the very techno "Trigger for Happiness", *Concentration* was the band's ticket to heavy MTV exposure and the wider audience it brings.

Adding bassist Ray Riendeau to the mix, Machines of Loving Grace hit the road with My Life With the Thrill Kill Kult, then headlined a tour with Stabbing Westward and Course of Empire. This time around, they're bringing Blood of Abraham and Surgery, and adding a few new innovations to their show. A Machines of Loving Grace concert gives the audience the experience of seeing a very tight live band, whether or not they're using the added electronics of the studio sound.

"I think the main thing that most people are surprised by when they see us is the liveness of it; that the vast majority of it is played live," says Scott. "The first tour was almost completely live; maybe one or two songs had a little sequencing. Now we sequence more, largely because people in this genre have come to expect all the production." On the subject of sequencing his own parts, Mike adds, "There's a precision you get with it. No matter how well I might be able to play a certain 16th note pattern, it's better to let a machine do it. In our particular music it just sounds better that way."

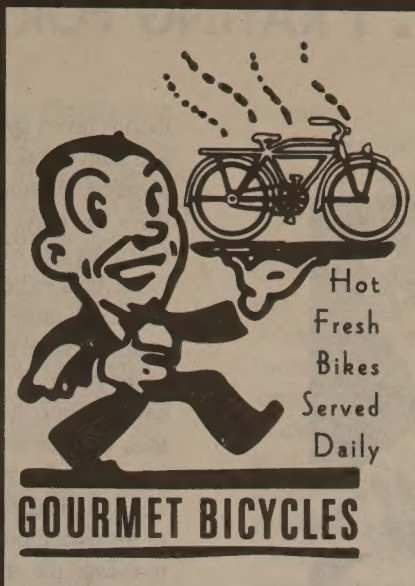
The technology that's evident in the band's playing is also an influence on the songs themselves. "Technology is very important to us conceptually. It's something that I've been sort of obsessed with since early in school," recalls Scott. "Still, we're constantly searching for a balance between using the technology and having the technology use us," adds Mike.

The love/hate relationship with the cutting edge of modern technology extends into other pursuits as well, such as their recent exploration of the Internet. The band expects to have a site on the Internet's World Wide Web before the current tour kicks off.

July 27th marks the Machines' return to Utah and Club DV8. "We love Salt Lake. We've had great shows here," says Scott. "I think the kids here really want it," echoes Mike. "It's a relatively small town. The number of outlets that people have for entertainment are few. I think to some extent you play to a captive audience here. They're interested. They're generally interested."

When the band gets here, Utah fans can expect a lot more than they've seen before. Technical glitches prevented the showing of a filmed visual backdrop at their last appearance here. In addition to the films, fans can expect an expanded light show, some additional songs in the set, and a wider variety of MLG merchandise. If the music gods shine upon us, we may even be treated to some brand new material.

The expanded show and an already great live performance should make this a show not to be missed. In the words of Mike Fisher, "Bottom line: We're trying to make sure that we have our shit together on this tour."



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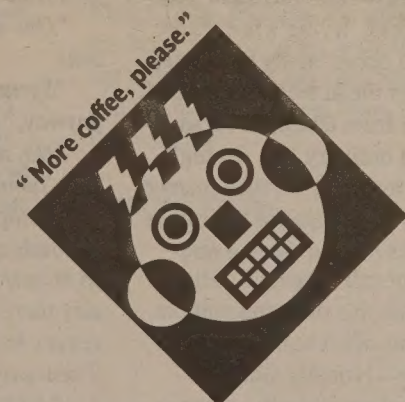
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# JOHN IRVING: PRAYING FOR BEARS

BY RUSSELL ARBEN FOX



JOHN IRVING

In any bookstore, you'll find a section where they keep the "popular fiction." Like pop musicians, popular writers do not pretend to present powerful, soul-transforming art; all they really have to offer is a good read. And like pop music, a lot of it is hackneyed and overwrought. But there are authors out there that make "a good read" into the wonderful gift it is. E.L. Doctorow, Anne Rice, Anne Tyler, even Stephen King all stand out to a certain degree. But my favorite is perhaps the most populist and cultish of them all: John Irving.

I call John Irving a "populist" because of his willingness to absolutely subject his fiction to the winds of the world's over-realized zeitgeist; I call him "cultish" because of the way he draws his readers into an insular, utterly self-consistent yet radically weird world. Irving's novels are violent, erotic, and occasionally revolting, yet they remain, for me at least, full of that vitality that comes from taking on ideas never so far beyond ordinary life. Irving's characters are not magical, yet they manage to escape, through the themes of their lives and the vicissitudes of their fates, everything that we might call "normal." His settings are fantastic, his plots inscrutable, and, considering his often horrific subject matter, his writing—lyrically simple, straightforward, and unadorned—is the most amazing thing of all.

However complex and rambunctious his stories may become, Irving remains constant in one belief: that life is tragic and uncontrollable, and nobility lies not in mastering life, but in learning how to love (or tolerate—the two emotions in Irving's world are much the same) life for what it is. In his earliest novels, it is sex (or specifically sexual desire) that leads his characters on mad, unpredictable journeys (both inner and outer) and generates terrible, riotously funny, conclusions. In time, lust was replaced by death as the locus of tragedy, making Irving's novels deeper, more real. And in his most recent works, Irving has reached beyond such fears to talk about the random chaos of human nature, and the unknowable nature of—not the question of—God Himself.

John Irving's name was made with his 1976 runaway semi-autobiographical bestseller, *The World According to Garp*. This novel is perhaps appropriately Irving's breakthrough as a writer, since it is nominally about a writer, and writing. His earlier novels—*Setting Free the Bears*, *The Water-Method Man*, and *The 158-Pound Marriage*—constantly worked and re-worked certain characters, events, and

moods (even specific quotations and conversations), never really seeming to know what to do with them. He plays with this idea in *Garp*, having his hero, T.S. Garp, be a writer who manages to put out three novels before he is killed, none of which live up to the promise of his (Garp's) earliest short story because of their obsession with "memory." It is only after numerous calamities and disasters, when the fear of his own mortality allows Garp to escape the grip of his memory, that Garp can do what Irving obviously wants to do: stop re-writing his own experiences, and really *imagine*. Such imagination (this being an Irving novel) will of course be quite morbid, as seen here as Garp explains his

latest novel ideas with his wife Helen, and his publisher:

"Vermont?" John Wolf asked.

"Yes, Vermont," Garp said. "The main character becomes governor of Vermont, but he thinks of himself as a king. More utopias, you see."

"The King of Vermont!" John Wolf said. "That's a better title."

"No, no," Garp said. "That's another book. No relation. The second book, after My Father's Illusions, will be called The Death of Vermont."

"Same cast of characters?" Helen asked.

"No, no," Garp said. "Another story. It's about the death of Vermont."

"Well, I like something that is what it says it is," John Wolf said.

"One year spring doesn't come," Garp said.

"Spring never does come to Vermont, anyway," Helen said.

"No, no," Garp said, frowning. "This year summer doesn't come, either. Winter never stops. It warms up one day and all the buds appear. Maybe in May. One day in May there are buds on the trees, the next day there are leaves, and the next day the leaves have all turned. It's fall already. The leaves fall off the trees."

"A short foliage season," Helen said.

"Very funny," Garp said. "But that's what happens. It's winter again; it will be winter forever."

"The people die?" John Wolf asked.

"I'm not sure about the people," Garp said. "Some leave Vermont, of course."

"Not a bad idea," Helen said.

"Some stay, some die. Maybe they all die," Garp said.

"What's it mean?" John Wolf asked.

"I'll know when I get there," Garp said.

Garp, of course, never finds out, being murdered before he can write those novels by a childhood nemesis who has joined a radical feminist cult (they cut their tongues out in honor of a rape victim who had years earlier been so mutilated) that had targeted Garp for death for various and sundry male crimes. With such excess populating his novels (Irving has taken on rape, incest, abortion, the Vietnam War, prostitution, suicide, and religion with equal ferocity), it took Irving a while to get to the meaning of all his cluttered memories as well. While *Garp* certainly set all the meaningful events and ideas of Irving's life into place, it wasn't until a much better novel, the 1981 *The Hotel New Hampshire*, that Irving actually found a way beyond them.

Consider: his first novel involves two disenchanted, oversexed students (something we see again in his third, fourth and fifth novels), one of whom is a wrestler (that comes back in his third, fourth and fifth novels) living in Austria (fourth and fifth novels), roaming about on a motorcycle (second and fifth novels), eventually heading to the Vienna zoo (fourth and fifth novels) to set free the bears which live there (bears, as pets, sources of income, family friends, means of escaping reality and the cause of ugly deaths, appear prominently in all of Irving's first five novels). Were it not for Irving's powerful language and originality with plot, all this repetition might be depressing.

But with *Hotel New Hampshire*, it all falls into place. Irving's bears—old and young, ragged and virile, stupid and wise—are his pure animals, working with the basic stuff of life and not letting lust or death or other vague desires or fears distract one from the business of living. He found a perfect metaphor to express this in *Hotel New Hampshire*—the bear as a costume, which you put on to protect you from the distracting nonsense of human life. In *Hotel New Hampshire*, a family from Maine, the undisciplined brood of an out-of-it father, haunted by the image of their ugly pet dog Sorrow, the only survivor of the plane crash that killed their mother and youngest brother, arrive in Vienna to take over a dilapidated hotel.

One of them (Frank) is gay, two others (Franny and John) are in love with each other, the youngest (Lily) suffers from dwarfism and lives in a fairy-tale. There they find Susie, an American who, having suffered from rape and abuse, has so identified with the bear costume she wears when performing in a local circus that she

refuses to take it off or speak. She only growls.

Her growls are enough, though, to eventually awaken this clan to the evil of their situation—the terrorists that live upstairs, the destructive lust which is developing between two of the siblings, their father's moral blindness, the unresolved issues left by their mother's and baby brother's death. Eventually they escape Vienna, taking Susie the bear with them to America, where, in one fashion or another, the children (with one tragic exception) find enough strength to live their out lives unencumbered by their dreadful past. Each has his own private methods of keeping alive ("passing the open windows" they say, meaning they don't throw themselves out them), but all of them come down to the same thing, as John narrates:

*But this is what we do: we dream on, and our dreams escape us almost as vividly as we can imagine them. That's what happens, like it or not. And because that's what happens, this is what we need: we need a good, smart bear. Some people's minds are good enough that they can live all by themselves—their minds can be their good, smart bears. That's the case with*

*Frank, I think: Frank has a good, smart bear for a mind. He is not the King of Mice I first mistook him for. And Franny has a good, smart bear named Junior Jones. Franny is*

*also skilled at keeping sorrow at bay. And my father has his illusions; they are powerful enough. Father's illusions are his good, smart bear—at last. And that leaves me, of course, with Susie the bear—with her rape crisis center and my fairy-tale hotel—so I'm all right too. You have*

"JOHN IRVING" CONT NEXT PAGE

However complex and rambunctious his stories may become, Irving remains constant in one belief: that life is tragic and uncontrollable, and nobility lies not in mastering life, but in learning how to love life for what it is.

## VIDEO FINDS

BY KAREN ARMSTRONG

Listed below are a few films that you may have missed or have passed by in the video store. If you're looking for a challenge or a new cult favorite, check these out:

*All the Vermeers in New York*

A tale of a stock broker obsessed with a student who bears an uncanny resemblance to a portrait by Vermeer. It's a visually lovely, unusual film that makes for interesting, high-brow viewing that is also shown periodically on PBS (U of U only, of course).

• Available at Goodtime Video

*Highway 61*

This quirky Canadian gem follows a small-town harber and a roadie through bizarre adventures as they travel from Canada to Memphis with a dead body strapped to the car and a guy on their tail who thinks he's Satan. Trust me.

• Available at Goodtime Video

*London Kills Me*

From the same team that brought you *My Beautiful Launderette* comes a comically tragic look at a London street kid trying to reform himself. If he can get a job, he knows he can get off the streets for good. One catch: his boss won't hire him until he gets a new pair of shoes.

• Available at Goodtime Video

*Man Bites Dog*

This is without a doubt the blackest black comedy ever made. Devised as a "mockumentary," this Cannes award winner follows a serial killer being filmed by a "reality television" crew. He shows them his methods, his victims, etc. If you have a strong stomach for irony, it's a great piece of filmmaking.

• Available at Blockbuster Video

*Metropolitan*

No, this is not that silent movie with the robot. This is an absolutely brilliant little film that may have escaped your grasp. It's a biting look at debutante life in New York, but it's also full of these great little gems of dialogue and subtly scathing comic turns. This is also periodically shown on PBS (again, U of U).

• Available at Blockbuster Video



continued...

## NUMBS

can mean a lot of different things, but I think now that we're on it I think we should explain Numbs.

Gunnar: We've always been the same group of friends. We've gone through a bunch of names...

Cornel: ...no, don't...

Mark: ...go ahead...

Cubit: ...it is part of our past...

Gunnar: ...yeah, and I'm past all that. We have a little separate group, we call ourselves Kingpin and then Cubit started I.O.S.. But it never became anything because it wasn't organized and we were lazy about the whole thing.

Mark: It came from Numbskills, or Numbskulls, or whatever, then I don't know why it just changed to Numbs, maybe because it can mean so much more. Everything in life can numb you.

*Do you mean numb in a good or a bad sense?*

Cubit: Both ways. Some people can be numb because they haven't learned. The good way is when you're numb to someone else saying something to you. You've heard it all before so you're numb to it.

Gunnar: People can take it however they want, I just like the name. It'd be cool that when someone hears the word "numbs" they think of us and how we come off.

Mark: We could've put a "z" instead of an "s" at the end but that would be too stereotypical and we're trying to avoid that. *How have you been received by other rappers?*

Mark: Some of them have thought we're grunge because we have a live band. But if it's about lyrics, it's about lyrics. If it's about music, it's about music. It's how we want to represent ourselves. Besides, it's just a lot easier to get a gig in Utah Valley if you have a band.

Gunnar: That's why it's so hard to describe the whole Numbs thing because things are always changing. Even after you write this, we'll be a different group than we are now, I'm sure of it.

Cubit: There are just so many things you can do, so many different sounds, from

prerecorded tracks to live bass, drums, and guitar then you can throw in live jazz.

Gunnar: We just want to take all of that and make it something that we can call our own.

Cubit: And then keep coming up with new things.

*"Dago," that's an interesting stage name.*

Mark: I just got to explain my name real quick. I can already see the trouble that people are going to have with it. It's Mark Dago for a reason. Some people think that dago's a bad word. That's what I'm trying to dispel. It's not a bad word where I'm from. There were nothing but Italians and African-Americans in my neighborhood growing up. I never learned it to be a bad word. In Webster's Dictionary it says it's a slang word for Italian and nothing more. So I'm not going to add any more meaning to it either.

*What has been your best moment as a rapper so far?*

Mark: Two words, Swimpigs. That's all I'm going to say. I get live with Insecure (the Numbs "house band") and all. But there's just no other band around here like Swimpigs. They just pull me in and I act like I don't know what I'm saying.

Cubit: The best moment for me was rapping with Swimpigs...

*...now you're not just saying that because I know the guys in Swimpigs...*

Cubit: No, no, the reason we like Swimpigs is because they're there as artists and they respect *us* as artists. And we respect *them* as artists, so we're not going to tell them, "Do this." See, it's like trust. You can let someone like Swimpigs go ahead and create something for you and trust that it's going to be good.

Gunnar: When I get buzzed off what we do is when I write a song and it gives off an emotion that I'd be into if I were in the audience.

Rick: When you look back and go, "Dang, I did that?"

Gunnar: It's when we go beyond ourselves.

Cornel: The best moment I had rapping

was with Swimpigs at that first show at Mama's Cafe. I was feeling really good that night and then the crowd was getting into it. That's the best thing, when you get into it and then the crowd gets into it.

*For me, it's all about freestyling. If everyone on stage is freestyling, then it gives you total movement.*

Mark: When I'm rapping, that's what it ends up being. I'll end up starting with something scripted and then I can't do it anymore.

Cubit: I was rapping at the last Mama's show, I was doing one and I was like, "Forget this." I just let it fall off and went on freestyle. It comes off so much better than just going up and saying, "I'll just do this." When you freestyle, you realize you're building on something that you've never done before. It's just totally unexpected and the energy from that just keeps you going.

Gunnar: It's like this, you got Swimpigs and then you got Numbs and when you put the two together it's double that.

Mark: When you go to a Swimpigs show, their music is def enough as it is. When you add good rap lyrics to it, it makes it that much better.

Gunnar: That's why with Swimpigs, we're totally into that because they freestyle jazz while we freestyle lyrics. When it's with Insecure, it's something different, nothing negative, just different.

*What do you guys do for fun?*

Gunnar: We all draw.

Mark: We all draw for fun, but these guys (Gunnar and Cornel) are masters.

Mark: Shanty and Rick out of all of us are the skaters. They do crazy flips and all that.

Cubit: We always find something to do. Drive-ins, basketball...

Mark: I pride myself in a few good prank calls every now and then.

Cornel: He's a master.

Mark: That's why I think that Caller ID should be outlawed. Boycott Caller ID!

Cubit: Mark can do these weird things with his voice on the phone. I can't do it, I start

laughing.

Mark: I also play with my daughter whenever I have a chance.

Cornel: Me, too.

Mark: We used to dub our voices over Univision and cartoons and stuff. And this guy (points to Shanty) got me into *Mystery Science Theater 3000*.

Gunnar: We're into comic books, *The Amazing Spiderman* is my favorite.

Mark: Oh, and we come to Denny's.

*Yeah, do you guys have an account here or something?*

Mark: We should. We just come here and tease the waiters.

Gunnar: We usually don't even order anything.

Mark: We just come for the atmosphere.

*What's your favorite Denny's dish?*

Mark and Cornel (in unison): It's gotta be the Moons Over My Hammy.

Cubit: I like the fries.

Mark: The Super Bird, that's a good one, too.

*You know you're tough if you order the Super Bird.*

Mark: Yeah, you gotta be hard to order the Super Bird.

Gunnar: I'd have to go with cheese and crackers.

Cornel: And lemonade.

*Anything else you guys want to get on tape?*

Mark: Wait, we have to give some shout outs.

Cubit: Hey Darren, thanks for letting me miss work for this; Hi, Mom and Dad.

Cornel: Shalia, my daughter; Mom and Dad, even though they don't get into rap music; Raymond, a true Numb; and Becky, for coming to every show.

Gunnar: My parents and Stevie Wonder.

Mark: Terry Xanthos, for believing in us; my boss, for letting me take time off to do my music; Kenya, my daughter; Fish; Mom and Grandma; and you, Sam, for getting the word out.

Word out, indeed.

continued...

## JOHN IRVING

*to be all right if you're expecting a baby.*

*Coach Bob knew it all along: you've got to get obsessed and stay obsessed. You have to keep passing the open windows.*

In 1985 Irving published *The Cider House Rules*, a novel that has no bears in it, covers nearly seventy years of time (late 1890s to the 1960s) and, while heavy with sexually ambiguous characters and morbid death scenes, addresses much larger issues. A run-down old orphanage is run a by a doctor and two nurses who perform abortions in spite of Maine law (as should be obvious be now, Irving, a native New Englander like Stephen King, rarely sets his characters outside his (Irving's) own stomping grounds). One boy, however, is never successfully adopted (his adoptive parents keep getting killed), and so he—and the doctors and residents of the orphanage—must learn to become a family, depending only on themselves. The book is a surprisingly subtle meditation on rules, the ways we make them and break them, and why. Irving's treatment of this theme, with the same overall message as always, is powerful (I challenge anyone with pro-life views to read this book and come away not in the least bit changed). But his finest treatment yet awaited his latest novel, *A Prayer for Owen Meany*.

*Owen Meany* stars Owen Meany, a small, scrawny, precocious son of a backward, semi-retarded Maine stonecutter and his reclusive and fearful wife. Owen Meany confides to his best friend, Johnny Wheelwright, a New England blueblood and descendent of the founders of their hometown of Gravesend, New Hampshire, that he is an INSTRUMENT IN THE HANDS OF GOD (Owen speaks with a permanently and annoyingly screechy voice, which Irving renders in capitals). And it proves to be true, again and again and again.

Irving works more symbolism, more controversy, more power into the mysterious life of Owen Meany than any one read of this incredible novel will discern. Every stray comment or act of all the dozens of characters which populate the book is remembered by Owen Meany, who in his life journey from Catholicism, to Episcopalianism, to something beyond them both, somehow always knows what to say and do. Ultimately Meany manages to sew everything and everyone together, in the sort of solidarity against fate that one must assume is Irving's greatest hope for us all. Meany's funeral (he is, indirectly,

both a casualty and hero of the Vietnam War—a war he opposed and helped Johnny to escape fighting in) becomes a renewal of faith and confirmation to all his friends; his death scene—explicitly referred to from the very first page of the novel, yet cunningly and always satisfyingly delayed until the very end—is a re-creation of Christ on the cross, complete with Meany's final words to those watching him die:

*Then he smiled at the nun who was trying to make him comfortable in her lap; her wimple was covered with his blood, and she had wrapped as much of her habit around him as she could manage—because he was shivering.*

*"...WHOSOEVER LIVETH AND BELIEVETH IN ME SHALL NEVER DIE," Owen quoted to her. The nun nodded in agreement; she made the sign of the cross over him.*

*Then Owen smiled at Major Rawls. "PLEASE SEE TO IT THAT I GET SOME KIND OF MEDAL FOR THIS," he asked the major, who bowed his head—and cranked the tourniquet tighter.*

*There was only the briefest moment, when Owen looked stricken—something deeper and darker than pain crossed over his face, and he said to the nun who held him: "I'M AWFULLY COLD, SISTER—CAN'T YOU DO SOMETHING?" Then whatever had troubled him passed over him completely, and he smiled again—he looked at us all with his old, infuriating smile.*

*Then he only looked at me. "YOU'RE GETTING SMALLER, BUT I CAN STILL SEE YOU!" said Owen Meany.*

*Then he left us; he was gone. I could tell by his almost cheerful expression that he was at least as high as the palm trees.*

John Irving's world is a scary one. People die in airplane crashes, hurt those they love, have sex with desperation, fight hopeless causes, lose their children, commit constant moral crimes. Yet they always survive. In a sense, the next John Irving novel will have to truly break new ground; just as he has left his bears behind, at least literally, at the Hotel New Hampshire, the power which allows life to go on in his bizarre world has, in Owen Meany, been finally and perfectly expressed. While the majority of Irving's characters are aggressive atheists, Irving, like Owen Meany, knows it is a mysterious, unpredictable, though loving God who made the bears. Thank God for that.



# CALENDAR

If you would like something in the calendar please call Julie at 377-6676 or the Student Review Office at 377-2980.

## THEATRE

**Sundance Summer Theatre**, schedule includes: "Oklahoma" 6/30-9/30; "Phoebe's Closet" 7/1-8/20; "Take Me Along" 7/13-9/2, tickets available at 225-4100.

**Shakespearean Festival**, thru 9/3 in Cedar City, call (801) 586-7878 for more info. regarding tickets & performances.

**The Lone Stranger**, thru 7/16, at the Desert Star Playhouse, 4861 S State in SLC, call 266-7600 for tickets and showtimes.

**Blood, Sweat, and Stanley Poole**, thru 8/1, Hale Center Theatre in SLC, 2801 S Main St., call 484-9527 for showtimes & tickets.

**Philadelphia, Here I Come**, 7/21-23, 26-30, 8/1-6, at the Pardo Theatre, call 378-3875 for info. and tickets.

**Madama Butterfly**, Fanny, Die Fledermaus, 7/8-30, Utah Festival Opera Co., call 752-0026 for ticket info.

**Father's Day**, thru 7/18, Valley Center Playhouse in Lindon, 780 N 200 E, call 785-1186 for tickets and times.

**Jesus Christ Superstar**, 8/2-7, Capitol Theatre, tickets now on sale, call 355-ARTS.

**Lilies in the Rain**, thru 7/25, Hale Center Theatre in Orem, 225 W 400 N, call 226-8600 for showtimes and tickets.

**You Can't Take It With You**, 7/28-9/19, Hale Center Theatre in Orem, 225 W 400 N, call 226-8600 for tickets and showtimes.

## THEATRE GUIDE

**Babcock Theatre**, 300 S University, SLC, 581-6961.

**Capitol Theatre**, 419 E 100 S, SLC, 355-2200.

**City Rep**, 638 S State, SLC, 532-6000.

**Desert Star Playhouse**, 4861 S State, SLC, 266-7600.

**Egyptian Theatre**, Main Street, Park City, 649-9371.

**Hale Center Theatre**, 2801 S Main, SLC, 484-9257.

**Hale Center Theatre Orem**, 225 W 400 N, Orem, 226-8600.

**Keep Theatre**, 105 E 100 N, Provo, 373-1270.

**Pioneer Theatre Co.**, 1340 E 300 S, SLC, 581-6961.

**Promised Valley Playhouse**, 132 S State St., SLC, 364-5696.

**Provo Town Square Theatre**, 100 N 100 W, Provo, 375-7300.

**Salt Lake Acting Co.**, 500 N 168 W, SLC, 363-0525.

## OUTDOORS

**Jet Ski Racing**, with Wasatch Racing, Summer Heat Watercross Tour on 7/9, 7/30, 8/20, 9/10-11, at the Airport Hilton, call Joel at 944-1022 or Doug at 560-1761 for info.

**Biking Retreat**, from 7/9-13, at Brianhead, will Bill Murphy, expert cyclist will lead, call (602) 997-9555 or (801) 477-8613.

**Hiking/Sightseeing Retreat**, from 7/16-20, for beginning hikers in Brianhead, call (801) 477-8613.

**S'plore**, takes reservations for rock climbing lessons for persons with disabilities and special needs, 484-4128.

**Fishing Seminars**, at Utah Lake State Park with Larry Mullins, schedule: Walleye Workshop 8/13; Channel Catfish 7/2, 7/30 and 8/27; White Bass and Panfish Clinic 7/16, all clinics are from 7-9 p.m., 375-0731.

**1994 Utah State Park Passes**, single or multiple visits, now available from the Utah Division of Parks &

Recreation, call 538-7220 or 538-7222.

**Saturday Walks in the Wasatch**, field trips in nearby canyons with a guide, all walks meet at the Red Butte Garden entrance at 9 a.m., schedule: Wildflowers of the Uintah Mtns. 7/16; Wildflowers of Albion Basin 7/30, register early due to limited space in classes at 581-5322.

**Flaming Gorge Tour**, mountain bike weekend 7/23-25, including lessons for beginners and kids, 8 guided tours, camping and three meals, guided intermediate and advanced tours, all women tours, fishing, swimming, rafting, guided nature walks, call 582-4425 for info.

**Stargazers Series at Snowbird**, on 8/13, 20, 27 and 9/3 & 17 at 8 p.m., in the Snowbird Center, includes a short lecture/slide show & late nite tram ride to top of Hidden Peak, \$12 adults, \$6 children, 521-6040 ext. 4080.

## ONGOING

**Heber Valley Railroad**, 10:00 and 2:30 p.m. daily excursions, call 654-5601.

**Salt Lake Buzz Baseball**, thru 9/5 at Franklin Quest Field, schedule and tickets available at Smith's Tix.

**KHQ Radio & Krishna Temple Open House**, Sundays at 6 p.m., includes meditation, films and vegetarian feast, call 798-3559 for directions to the temple in Spanish Fork.

**The Cottage Program's Agent Orange Class Assistance Program**, assists Vietnam vets and their families, in SLC call 532-6185, in Provo call 379-2450, with no cost or fees for service or info.

**Amnesty International**, meets bi-monthly at Mediterranean Cafe, 542 E 400 S, call 250-5190 for info.

**Hansen Planetarium**, at 15 S State in SLC, shows include Laser-Fusion, Laser-U2 and Laser-Grunge, 538-2098 for show times.

**Tracy Avari's Free Flying Bird Show**, every Sat., Sun. and holiday at 1:00, 3:00 & 5:00 p.m.; every Tues-Fri. at 1 & 3 p.m., in the Amphitheatre, 596-5035.

**Wyoming Downs**, weekends, in Evanston, call 800-842-8722.

**Backyard Monsters: The World of Insects**, thru 9/15, at the Utah Museum of Natural History, 581-4303.

**Timpanogos Cave**, open every day from 7:30-5:30, call 756-5238 for info. and reservations.

**Family History Center Classes**, every 2nd & 4th Sunday, variety of free classes, held in the HBL Library, 378-6200.

**Swap Meet**, every Sat., 8-2 p.m., at Pioneer Twin Drive-In Theatre, 1255 S. State in Provo.

**Pow-Wow**, at the Indian Walk-In Center, 120 W 1300 S, please bring a chair if only observing, call 486-4877 for times and dates.

**Mormon Tabernacle Choir Rehearsals**, Thursdays, 8-9:30 p.m., Tabernacle on Temple Square.

**Choir Broadcasts of "Music and the Spoken Word"**, Sundays, 9:30-10 a.m., Tabernacle on Temple Square, be seated by 9:15.

**Temple Square Concert Series**, Assembly Hall on Temple Square at 7:30 p.m., call 240-3318 for info. on performances.

**Bonneville Raceway Park**, 6555 W 2100 S, SLC, 250-2600 for schedule of events.

**League of Utah Writers**, SLC chapter, meets the 2nd Tues. of the month, Salt Lake Main Library at 6:45 p.m., 596-3497.

**Utah Audubon**, meets the 3rd Tues. of the month, Sugarhouse Garden Center, 1650 E 2100 S in SLC, 363-0352.

**The Earth Save Foundation**, meets the 4th Thurs. of

every month, Calvin Smith Library at 810 E 330 S at 7 p.m.

**Springville Art Museum**, at 126 E 400 S, Annual Quilt Show until 7/23, Russian and American Dentine Art until 7/23, call 489-2727 for museum hours.

**BYU Planetarium**, call 378-4361 for scheduling, 378-5396 for recording of shows.

**Bridal Veil Falls Tram Rides**, 7 days a week, opening at 9 a.m., with last ride at 8:30 p.m., 4 miles up Provo Canyon, 225-4461.

## EVENTS, ETC.

**Mormon Miracle Pageant**, 7/7-9 & 12-16, on Marti Temple grounds.

**Threads of Life**, brown bag series sponsored by Women's Services & Resources, 7/14 from 11-12 p.m., in 376 ELWC.

**US West/KUTV Neighborhood Fair**, on 7/25 from 11:30-10 p.m., in downtown SLC: The Gallivan Plaza, 200 S & Regent St., ZCMI Center and Crossroads. Food, games, informational displays, activities, live entertainment, call 484-2600.

**Castle Valley Pageant**, 7/28-30 & 8/2-6, at the Mountain Amphitheatre in Castle Dale.

**The Great Utah Ice Cream Dream**, 7/30 from 3-5 p.m., an eat-all-you-want festival, at Westminster College, proceeds benefit Utah Children and the Caring Program for Children, tickets at Smith's Tix.

**South of the Border Celebration**, 8/13 at the Snowbird Event Center, from 12-6 p.m., includes traditional Latin music, food, dances, call 521-6040 ext. 4080 for more info. on this free celebration.

**Kismet's 15th Annual Belly Dancing Festival**, 8/26-28, at Liberty Park, 300 dancers from all over the U.S.; exotic bazaar, Middle Eastern music, food, workshops, 486-7780.

## CONCERTS

**Mountain Concerts in the Park**, every Wed. night, at the City Park Bandstand in Park City, all concerts begin at 6:30 p.m.

**Utah Symphony at Deer Valley**, shows begin at 7:30 p.m., tickets at 533-NOTE, Smith's Tix, Kimball Art Center and 649-1000.

**Utah Symphony at Snowbird**, shows begin at 3:30 p.m. in the Event Center, tickets at the Snowbird Ticket Center, 521-6040 ext. 4090, Abravanel Hall or Smith's Tix.

**Utah Canyon Kid's Concerts** at Red Butte Garden, on Saturdays from 10-noon, all performances are free, 581-4747.

**ParkWest Concerts**: Richard Marx, on 7/6 at 8:00 p.m. Yes, on 7/7 at 7:30 p.m. James Taylor, on 7/9 at 8:00 p.m. Crosby, Stills and Nash w/ Fleetwood Mac, on 7/11 at 7:30 p.m. Boingo, on 7/15 at 7:30 p.m. Harry Connick Jr. & Punky Dunky, 7/26 at 7:30 p.m. Metallica, Suicidal Tendencies & Alice in Chains, on 7/29 at 6:30 p.m. Meatloaf, on 8/7 at 7:30 p.m. (Tickets available at all Smith's Tix, by phone 467-TDXX or 800-888-TDXX, and King Kong in Park City)

**David Lee Roth**, 7/12 at 8 p.m., at Saltair, tickets at 800-888-TDXX or any Smith's Tix.

**Charlatans U.K.**, on 7/17, at Club DV8 at 115 S West Temple, doors open at 8 p.m.

**Dwight Yoakum**, on 7/19 at 7:30 p.m., Jon Huntsman Center on the UofU Campus, tickets available at Smith's Tix or the Huntsman Center.

**Lemonheads, Spell & Possum Dixon**, 7/23 at the Triad Amphitheatre in SLC, tickets on sale at Grey Whale, Cosmic Airplane, Smokey's and Sonic Garden.

**Willie Nelson**, 7/26 at Upper Country, tickets at Smith's Tix.

**Phil Collins**, 7/29 at 8:00 p.m., at the Delta Center, tickets available at Smith's Tix.

**Nanci Griffith**, on 7/31 at 6:30 p.m., part of Red Butte Garden Summer Concert Series, call 355-ARTS for ticket info.

**Utah Jazz & Blues at Snowbird**, on 7/29-30, tickets at 355-ARTS.

**Stone Temple Pilots and the Meat Puppets**, 8/2 at the Triad Amphitheatre, tickets on sale at Grey Whale, Smokey's, Sonic Garden and Cosmic Airplane.

**The Proclaimers**, on 8/12, Club DV8 at 115 S West Temple, doors open at 8 p.m.

**Telluride Jazz Celebration**, on 8/5-7, includes the Ron Haynes Quartet, John Hicks Trio, Jimmy Heath Quartet, Susannah McCorkle Quartet and many other jazz performers, 1-800-525-3455 for tickets, (303) 728-7009 for info.

**14th Annual Canyon Jam at Snowbird**, on 8/21 from 3-6 p.m., includes the Jerry Floor Big Band, the Underpaid Professors, an open jam, and a clinic w/ Bill Watrous at 1:30 p.m., 521-6040 ext. 4080 for more info.

## CINEMA GUIDE

**Academy Theatre**, 56 N University Ave., 373-4470.

**Art City Drive-In**, 720 N Main, Springville, 489-5401.

**Avalon Theatre**, 3605 S State, Murray, 226-0258.

**Carillon Square Theatres**, 309 E 1300 S, Orem, 224-5112.

**Cineplex Odeon University 4 Cinemas**, 959 S 700 E, Orem, 224-6622.

**Movies 8**, 2424 N Univ. Parkway, Provo, 375-5667.

**Pioneer Twin Drive-In Theatre**, 1255 S State, Provo, 374-0521.

**Scera Theatre**, 745 S State, Orem, 235-2560.

**Sundance Institute**, screenings in the Sundance Institute Screening Room at Sundance Resort, call 328-3450 for schedules.

**Tower Theatre**, 875 E 900 S, SLC, 359-9234.

**Varsity Theatre**, JSB on BYU campus, 378-3311.

**Villa Theatre**, 254 S Main, Springville, 489-3088.

## CLUB GUIDE

**Bar & Grill**, rock & alternative, 60 E 800 S, SLC, 533-0340.

**The Bay**, 400 S West Temple, SLC, 363-2623.

**Bourbon Street Bar & Grill**, comedy, R&B, 241 S 500 E, SLC, 359-1200.

**Brewsky's**, western dance, at the Utah State Fairpark Discovery Bldg., 262-1079.

**Cinema Bar at Spanky's**, rock & alternative, 45 W Broadway, SLC, 359-1200.

**Club X**, 32 E Exchange Place (between State & Main and 3rd & 4th), SLC, 521-9292.

**Comedy Circuit**, Main & Center St., Midvale, 561-7777.

**Dead Goat Saloon**, rock & alternative, 165 S West Temple, SLC, 328-GOAT.

**DV8**, modern music & live bands, 115 S West Temple, SLC, 539-8400.

**The Edge**, 153 W Center, Provo, 375-3131.

**Green Parrot**, rock & alternative, 155 W 200 S, SLC, 363-3201.

**Green Street**, rock & Sat. jazz, 610 Trolley Square, SLC, 532-4200.

**Holy Cow**, 241 S 500 E, SLC, 359-5905.

**Jamaican Place**, alternative & disco with live reggae every Sat., 165 S West Temple, SLC, 575-6432.

**Johnny B's Comedy Club**, 300 S 117 W, Provo, 377-6910.

**Mama's Café**, 840 N 700 E, Provo, 373-1525.

**The Palace**, 501 N 900 E, Provo, 373-2623.

**Pie Pizzeria**, jazz & acoustic, 1320 E 200 S, SLC, 582-0193.

**Pier 54**, open mike, jazz, other, 117 N Univ. Ave., Provo, 377-5454.

**Tropicana Club**, live Latin music, 1130 E 2100 S, SLC, 486-9559.

**Zephyr Club**, rock & alternative, 301 S West Temple, SLC, 355-CLUB.

## BOOKSTORES

**A Woman's Place Bookstore**, 1400 Foothill Dr. #240, SLC, 800-582-5739.

**Atticus Books & Coffeehouse**, 1132 S State, Orem, 224-5544.

**Cafe Haven**, 1605 S State, Orem, 221-9910.

**Chapter & Verse Books**, 2282 E 3300 S, SLC, 466-2461.

**King's English Bookshop**, 1511 S 1500 E, SLC, 484-9100.

**Walking Owl Books**, 208 S 1300 E, SLC, 582-7323.

**Wee Bookshop**, 250 W Center, Provo, 374-6005.

## USEFUL PHONE #'S

**AIDS Hotline**, 800-AIDS-411.

**Air Quality Hotline**, 373-9560.

**Alcoholics Anonymous**, 375-8620.

**American Civil Liberties Union (ACLU)**, 521-9289.

**Best Friends Animal Sanctuary**, 644-2001.

**Boniting Info. for State Park Waters**, 538-7221.

**Boy Scouts of America**, 373-4185 or 800-748-4256.

**BYU Info.**, 378-INFO.

**Camping at Utah State Parks**, 322-3770 or 800-322-3700.

**Cancer Info. Service**, 800-4-CANCER.

**Career Guidance Center**, 377-7476.

**Center for Women & Children in Crisis**, 374-9351.

**Child Abuse Hotline**, 800-678-9399.

**Concert Hotline**, 536-1234.

**Job Service**, 373-7500.

**LDS Social Services**, 378-7620.

**Mosquito Abatement**, 370-8637.

**Peace Corps**, 800-525-4621.

**Pet Placement**, 467-3735.

**Polson Control Center**, 800-456-7707.

**Rape Crisis**, for info. & to volunteer call, 467-RAPE.

**Red Butte Arboretum Hotline**, 581-4747.

**Reserve a Park Pavilion**, 379-6600.

**Rex Lee's Office**, 378-2521.

**Smith's Tix**, 800-888-TDXX.

**Sonic Garden**, concerts & releases, 37-SONIC.

**Student Review Office**, 377-2980.

**Time & Temperature**, 373-9120.

**UTA**, 375-4636.

**UVSC Info.**, 222-8000.

**Utah Bureau of Air Quality**, 536-4000.

**Utah Tourism & Recreation**, 538-1030.

**Utahns Against Hunger**, 328-2561.

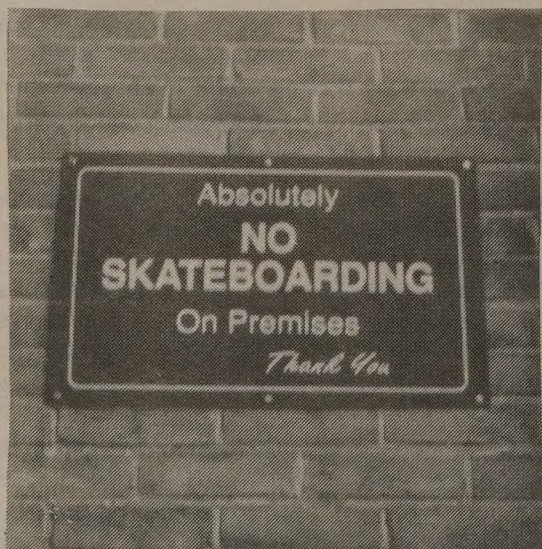
**White House**, 202-456-1414.

**Youth Service Center**, 373-2215.

## EDITOR'S PICK

Well, although the Belly Dancing Festival sounds exciting, I'll be at ParkWest with Harry Connick. (yes, just me and him). Just make sure you catch concert up there, there's enough variety to please almost anyone. I don't know about you, but I'll be catching the World Cup, with the final at the Rose Bowl in L.A. on July 17th. Go Mexico!!

"Into every tidy scheme for arranging the pattern of human life, it is necessary to inject a certain dose of anarchism."  
-Bertrand Russell



skateboards  
snowboards  
clothing  
375-0221

boards  
OF PROVO  
80 west center

"Do not  
confuse the  
moon with the  
finger that  
points at it."  
~Zen Proverb

